



ART HISTORY

9799/01

Paper 1 Analytical Studies in Western and non-Western Art

May/June 2017

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **12** printed pages.

Relative weightings of the assessment objectives:

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	raw mark	raw mark	raw mark	%
AO1	18	0	18	30
AO2	0	18	18	30
AO3	6	6	12	20
AO4	6	6	12	20
Total	30	30	60	100

Candidates are to answer questions **(a)** and **(b)** from any three sections.

There are two grids, each out of ten marks for questions **(a)** and **(b)** in each section.

Question **(a)** relates to formal, visual or other forms of detailed analysis and/or questions on materials and processes with a particular focus on assessment objective AO1 whilst including AO3 and AO4. Question **(b)** is a contextual question about the specific example which could include contextual discussion of subject matter, patronage, reception and matters relating to the political and historical context, with a particular focus on assessment objective AO2, whilst including AO3 and AO4.

Use the generic mark scheme Levels of Response to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First, find the level which best describes the qualities of the response, then a point within the level using a mark out of 10 for both parts **(a)** and **(b)**.

Examiners will look for the best fit, not a perfect fit when applying the bands. Where there are conflicting strengths, then note should be taken of the relative weightings of the different assessment objectives to determine which band is most suitable. Examiners will provisionally award the middle mark in the band and then moderate up/down according to individual qualities within the answer. Add together the six responses to give a total mark out of 60 for the script as a whole.

The question-specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from different angles, using different emphases and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Rubric infringement

If a candidate has answered four sections instead of three, mark all questions and add the marks for the three highest sections together to give the total mark. If the candidate has answered fewer questions than required or only part of one section, mark what is there and write 'rubric error' clearly on the front page of the script.

Levels of Response**Question (a): Detailed analysis and/or materials and processes (10 marks)**

10	Excellent	<ul style="list-style-type: none"> • A sensitive and searching approach to the process of visual or other forms of detailed analysis, demonstrated through either five or more relevant analytical points OR fewer points but comprehensively developed, with very close scrutiny of the specific example in support of the analytical points. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> • An assured and confident understanding of visual or other forms of detailed analysis, demonstrated through five or more relevant analytical points OR fewer but thoroughly developed, with thorough scrutiny of the specific example in support of the analytical points. • Assured ability to distinguish between fact, theory and personal judgement. • Very confident focussed response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> • A solid approach to visual or other forms of detailed analysis with fewer developed points with good scrutiny of the specific example in support of the analytical points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> • Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focussed and less enquiring. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> • Minimal reference to the specific example in support of the analytical points with very few relevant points. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	<ul style="list-style-type: none"> • No reference to the specific example in support of the points with almost no relevant observations. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> • No rewardable response.

Question (b): Discussion of contextual evidence (10 marks)

10	Excellent	<ul style="list-style-type: none"> Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material. Excellent ability to distinguish between fact, theory and personal judgement. A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material. Assured ability to distinguish between fact, theory and personal judgement. Very confident focussed response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points. Good ability to distinguish between fact, theory and personal judgement. A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> Less confidently focussed with fewer points, or with irrelevant inclusions. Distinguishes between fact, theory and personal judgement. A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> Basic though limited understanding of contextual material. Barely distinguishes between fact, theory and personal judgement. A basic, mostly relevant response with very limited subject terminology.
1	Poor	<ul style="list-style-type: none"> Few relevant observations of a contextual nature. Little evidence of the ability to distinguish between fact, theory and personal judgement. Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> No rewardable response.

Question	Answer	Marks
1(a)	<p>Analyse the composition of this painting.</p> <p>Candidates are expected to make some or all of the following points:</p> <p>The painting, very nearly square in format, can be roughly divided into three sections, both vertically and horizontally. The two men portrayed stand on either side of the composition, close to the outside vertical edges of the panel, leaving a space between them occupied by the two-tiered table. The green curtain, the table with objects and the floor create horizontal strips. The folds in the curtain echo the verticality of the figures.</p> <p>The anamorphic skull strikes a bold diagonal up from the lower edge of the painting. It is subtly echoed by the neck of the lute and the gloves in the right figure's right hand.</p> <p>The dagger held by the left figure, the angle of the closed book and axis of the globe on the lower shelf point into the centre of the picture.</p> <p>The figures are partly standing in two ellipses visible in the cosmati stone work on the floor.</p> <p>The men roughly mirror each other, like doors to a cabinet, although the left figure stands askance while the right figure is almost parallel to the picture plane.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
1(b)	<p>What meanings might this painting have communicated to a contemporary viewer?</p> <p>Candidates are expected to make some or all of the following points:</p> <p>The picture memorialises two wealthy, educated and powerful young men. On the left is Jean de Dinteville, French ambassador to England in 1533 who commissioned the painting; the ornate sheath of the dagger in his right hand gives his age as 29. He wears a medallion of the Order of St Michael. The terrestrial globe shows Polisy, where he had his château.</p> <p>To the right stands his friend, Georges de Selve, bishop of Lavaur, who acted on several occasions as ambassador to the Emperor, the Venetian Republic and the Holy See. His age of 25 is shown on the book he holds. These accomplishments and the relationship were intended to be admired by an elite of which they were a part.</p> <p>In their attire, their poses and their bearing the two friends exemplify, respectively, the active and the contemplative life, which, together, complement each other. Black was an expensive dye at this time and was only worn by wealthy people: it also signified melancholy and indicated that the wearer had introspective intellectual qualities which were much admired at the time. The cosmati floor is from Westminster Abbey, where Ann Boleyn had been crowned Henry VIII's queen. The ambassadors were on a doomed mission to prevent a schism in the Church.</p> <p>The picture is in a tradition showing learned men with books and instruments. Certain details could be interpreted as references to the Reformation of the Church. The objects on the upper shelf include a celestial globe, a portable sundial and other instruments used for understanding the heavens and measuring time, although significantly for the times, they are misaligned.</p> <p>The broken lute string may signify religious discord, while the Catholic hymnal with a Lutheran hymn book may be a plea for Christian harmony. However, the open page of Peter Apian's New and Reliable Instruction Book of Calculation for Merchants begins with the word Dividirt: "Let division be made".</p> <p>In the foreground is the anamorphic image of a skull. When seen from a point to the right of the picture the distortion is corrected. It is possible that the painting would have been positioned on a staircase at Polisy where this visual 'correction' would have been best observed. The skull is a memento mori, a reminder of mortality. Jean de Dinteville also has a skull on his cap badge.</p> <p>In the top left corner hangs a crucifix, partly obscured by the curtain, but also ultimately, representing the source of redemption.</p> <p>Finally, the painting demonstrates the superlative skill of Holbein as an artist.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
2(a)	<p>How was this sculpture made? Analyse its form.</p> <p>Candidates are expected to make some or all of the following points:</p> <p>It was made in a domestic garage, extending from the inside to the outside.</p> <p>It is made from industrially produced steel and aluminium components such as sheet metal, round tubing, square section tubing, C-section beams and two sizes of I-beams.</p> <p>The metal components are attached to each other with nuts and bolts with little or any welding, a process he used extensively in other works.</p> <p>The whole sculpture is unified by being painted in gloss red paint. It was originally green.</p> <p>It rests lightly on the floor; there is no plinth.</p> <p>It is an open structure.</p> <p>There is a horizontal axis created by the square section tubing. The two I-beams form a kind of fulcrum midway along this axis. The vertical rectangular sheet at one end stands on an easel-like structure. The cruciform linear form at the other end of the sculpture faces it. Both this and the tubes in front are off-vertical and bending slightly giving a dynamic, dancing quality to the forms.</p> <p>One of the I-beams stands on its side; the other stands on its end.</p> <p>The horizontal sheets reflect like the surface of water.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
2(b)	<p>How does this work reflect Caro’s artistic influences and ideas about sculpture?</p> <p>Candidates are expected to make some or all of the following points:</p> <p>Caro began his education studying Engineering at Cambridge. He was later an assistant to Henry Moore and his work from this period was figurative and cast in bronze.</p> <p>The revelatory transition to his mature work followed a visit to America in 1959 where he met David Smith, a sculptor in welded steel and the abstract painter, Kenneth Noland, who used brilliant, unmodulated fields of colour on his canvases. Before this, a more formal approach was encouraged by the American critic, Clement Greenberg who visited Caro in his studio.</p> <p>Welded and assembled iron sculpture had been made earlier in the century by Julio González and Picasso. González had gained experience of working in metal at the Renault factory as had David Smith on a car assembly line. This industrial background lay behind the New Generation sculpture of Caro and his contemporaries.</p> <p>With a sculpture like <i>Early One Morning</i>, ‘you don’t get it all at once’. Because of the extensive nature of the work, it must be viewed from different angles and walked around.</p> <p>Caro asserts that art is its own language but concedes that ‘abstract art is difficult’. It can be poetic and intimate.</p> <p>The play of solid and void in Caro has often been likened to musical harmony and form and to dance. Caro aimed for art working ‘like music’ – ‘not based on visible references in the outside world’.</p> <p>He has said that ‘colour hits you hard’ in advance of an appreciation of the form.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
3(a)	<p>Analyse the structure and main features of the building.</p> <p>Candidates are expected to make some or all of the following points:</p> <p>The plan of the cathedral is a Latin cross with a large central crossing surmounted by a dome.</p> <p>Choir and nave have three bays each. The transepts have semi-circular porticoes. There is a massive vaulted crypt.</p> <p>The dome, carried on eight piers, has a triple layer-construction. The inner dome is made of brick. An intermediate brick cone supports the stone lantern, ball and cross. The outer dome is a timber structure sheathed in lead.</p> <p>Thirty-two radiating buttresses extend from the drum each ending with three-quarter columns creating a peristyle.</p> <p>Above the peristyle or colonnade is a balustrade at a level known as the Stone Gallery.</p> <p>Screen walls to the north and south obscure single storey aisles and flying buttresses which receive the thrust of the vaults.</p> <p>The west façade is approached by a broad flight of steps. It has a two storeyed portico surmounted by a pediment flanked by towers with steeples. The lower storey has six pairs of fluted Corinthian columns flanked by Corinthian pilasters and arched windows set in niches. The upper storey has four pairs of Composite columns flanked by pilasters and arched pedimented windows. The steeples have prominent pairs of columns set at 45 degrees to the towers they surmount. The towers are pierced by huge holes; the southern tower has a clock face set in the hole.</p> <p>The central statue of St Paul above the pediment is flanked by St Peter and St John. The relief sculpture within the pediment shows the Conversion of St Paul.</p> <p>On the interior, the piers of the nave are fronted with Corinthian pilasters and entablature. The nave vault is in the form of saucer-like domes, lit by clerestory windows beneath lunette vaults.</p> <p>Rubble from Old St Paul's was used to build the new cathedral, but most of the stone came from Portland.</p> <p>Valid and relevant points not listed above should be rewarded.</p>	10

Question	Answer	Marks
3(b)	<p>Discuss the circumstances and of the commission, Wren's stylistic influences and the development of the design.</p> <p>Candidates are expected to make some or all of the following points:</p> <p>The tower of Old St Paul's was in danger of collapse. By 1666, Wren had produced a design for a colonnaded drum, dome and lantern to replace the tower.</p> <p>Days after the design was agreed the Great Fire of London severely damaged the medieval church. Initially, the plan was to rebuild east of the crossing maintaining the old nave.</p> <p>The Greek Model design had four straight and four concave facades. An amendment to this was The Great Model design with an extended western portico. The objection to this centralised design was that it was not directional in the way a nave leading to a choir is. The Warrant design of 1675 had a wooden spire on top of the dome, which was subsequently dropped.</p> <p>A coal tax paid for the new building.</p> <p>The dome's hemispherical form echoes Bramante, its structure that of Mansart who he met in Paris in 1666; the two-storeyed western façade owes something to Perrault's façade for the Louvre, certain elevations echo Inigo Jones' Banqueting House; the decoration, much of it by Grinling Gibbons, was influenced by buildings Wren had seen in Paris.</p> <p>The more Baroque elements such as the curved porticoes on the transepts and the western towers show the influence of Pietro da Cortona and Borromini respectively.</p> <p>St Paul's had one architect, one master mason and was built in 35 years in the episcopate of one bishop.</p> <p>Valid and relevant points not listed above should be rewarded.</p>	10

Question	Answer	Marks
4(a)	<p>Analyse the use of line and tone in this drawing. What was the function of the work?</p> <p>Candidates are expected to make some or all of the following points:</p> <p>Some of the black chalk lines are fresh and clearly visible. In other areas, such as on the heads, the subtlest of modelling effects have been achieved through smudging and blending black and white chalk. The artist called this <i>sfumato</i>. The drawing shows a pronounced use of chiaroscuro giving a convincing three-dimensionality to the group. It is a tonal study.</p> <p>Parts of the drawing are relatively sketchy whereas other areas are heavily worked. This shows that Leonardo was using the drawing to develop his ideas. Heads and drapery are more fully realised.</p> <p>Cartoons are full size drawings for a painting or tapestry.</p> <p>It is composed of several sheets of paper glued together.</p> <p>The date and purpose of the cartoon is controversial. It has not been pricked for transfer onto another support and neither is there any evidence of tracing. In this sense it is a potential cartoon – a life-size compositional drawing.</p> <p>A member of Leonardo’s workshop has used the drawing. In the Pinacoteca Ambrosiana is a <i>Holy Family</i> attributed to Bernardino Luini. It corresponds precisely to the figural composition of the National Gallery cartoon, with the exception that Joseph is added in the background on the right.</p> <p>The drawing, or one similar to it, was publically displayed in Florence to great acclaim. It demonstrated Leonardo’s artistic powers to the public and potential patrons.</p> <p>Valid and relevant points not listed above should be rewarded.</p>	10

Question	Answer	Marks
4(b)	<p>Discuss Leonardo's interpretation of the subject. Candidates are expected to make some or all of the following points:</p> <p>The composition follows the common High Renaissance form of the pyramidal composition.</p> <p>Twisting is used to give a dynamic element to the group. Mary twists as she holds the Christ Child, also radically twisting, who blesses John the Baptist.</p> <p>The figures have a mass and solidity reminiscent ultimately of Greek sculpture, such as the Fates from the Parthenon in the British Museum.</p> <p>The light source from above creates an unearthly atmosphere.</p> <p>Rocks and landscape are faintly drawn around the figures, rooting them in nature.</p> <p>The Virgin sits on the lap of her mother, St Anne. The Christ Child blesses his cousin, St John the Baptist seen on the right, who stands the other side of a small stream, as he will later by the Jordan river.</p> <p>Freud's theory was that this was a subject that particularly attracted Leonardo who was born illegitimate to a peasant girl and brought up by both her and his stepmother.</p> <p>St Anne points up to the heavens indicating the redemptive sacrifice the children will make.</p> <p>The figures are in rapt communion in a world that is both human and divine.</p> <p>Valid and relevant points not listed above should be rewarded.</p>	10